THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—*Othello.*

No. 5771. *Saturday, June* 20, 1840. *Price* 1*d.*

"The Play's the thing."—Ask for *Thomas's Observer.*

DRURY LANE THEATRE.

THE Concerts d'Etés were most numerously attended yesterday evening. We observed many fashionables present.

HAY-MARKET THEATRE.

MR. CHARLES KEAN attracted a very good house here last night, and performed the character of *Shylock* with much applause. Buckstone's *Kiss in the Dark,* followed, and his laughable Farcetta, *Our Mary Anne,* concluded.

Mr. Notter, who has been seventeen years Box-Book Keeper to Covent Garden Theatre, intends taking his Annual Benefit there on Monday next, upon which occasion the ladies and gentlemen, forming the English Opera company, will perform the pieces provided for the entertainment of his friends.

The management of the Victoria Theatre is to be for the future solely confided to Mr. Dale. The author of *Master Humphrey's Clock* is busily engaged on the production of a new Historical Drama, to be called *The Tower of London,* taken and adapted from Harrison Ainsworth's popular work of the same name.

Mr. Vandenhoff, jun.—This gentleman has been starring at the Preston Theatre. A journal gives the following remarks on his performances: "On Tuesday, Mr. J. G. Vandenhoff, of the Theatre Royal, Covent Garden, made his appearance here in the character of *Hamlet,* being his first essay of that character on any stage. Many of our readers are doubtless aware that Mr. Vandenhoff lately gave up a highly respectable and lucrative practice as a solicitor at Liverpool, in order to become a candidate for histrionic fame. That he has not adopted such a step without mature deliberation, must have appeared very evident to those who witnessed his performance of *Hamlet,* on Tuesday. Mr. V. possesses the advantage of a handsome and intelligent countenance, and a well proportioned figure. The performance, on the whole, was a splendid piece of acting, the soliloquies were given with chasteness and nice discrimination, especially those commencing "Oh what a rogue and peasant slave am I," & "To be or not to be," the latter of which we cannot be led to think could have received any extra finish had it dropped from the lips of the most perfect professor of the art that ever graced the stage. On Wednesday *Othello* was played, *Othello* by Mr. Vandenhoff. On Thursday he appeared as *Rolla,* and went through the part with great spirit. He frequently reminded us, both as regarded his personal appearance, and the manner of his delivery of what we remember of John Kemble in that character. Last night *The Lady of Lyons* was produced

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for Mr. Vandenhoff's Benefit, *Claude Melnotte* by Mr. Vandenhoff, and *Pauline*, by Miss Faucit of the Theatre Royal Drury Lane, and Haymarket, who appeared for that night only."

Notwithstanding we suspect the above account of Mr. Vandenhoff's "Tragedy" to be greatly exaggerated, we have, throughout his past career been inclined to think this actor better fitted to the line of characters it seems he has latterly been pursuing than to the style he had at first chosen—Comedy. He is deficient in that buoyancy and life so necessary to the latter, while his good figure, handsome features, and clearness of utterance are much in his favor for Tragedy.

Mr. R. Young, formerly of Covent Garden, and for the last four years the leading tragedian in the Lincoln Theatrical Circuit, has just left the latter.

Fashionable Lounges.

To the Editor of The Theatrical Observer.

Dear Mr. Editor.—Just wish to say a word—beg pardon, but will you excuse me—I have to mention that I've arranged so as to rub shoulders with my friends and the fashionable world at one or other of the *Grand Lounges* about town :—

Monday, stroll'd to Madame Tussaud's elegant Exhibition, Golden Corinthian Saloon, Baker-st., Portman Sq.—Just added to their unrivalled collection, the splendid full length figures of Her Majesty the Queen, in her Windsor uniform, and Prince Albert in his military costume, also the group of John Knox, reproving Mary Queen of Scots, consisting of Mary, Elizabeth, Henry VIII, Luther, Calvin, and Knox, in magnificent costumes.

Tuesday, I am to be found at the Royal Diorama, Regent's Park, admiring the two splendid Paintings by Le Chevalier Bouton, representing *The Coronation of Her Majesty Queen Victoria, in Westminster Abbey*, and the *Interior of the Church of Santa Croce*, at Florence, with all the effect of light and shade, from noon till midnight. This Exhibition is always crowded with fashionables.

Wednesday, pop into the Cosmorama Rooms, to admire a most interesting Exhibition of East and West Indian Fruits of natural size, hanging to the branches and trunks of the trees, pictorially represented,—truly beautiful.

In my way from the Theatre, drop into the *Harmonic Meeting*, held at Evans's Grand Hotel, King Street, Covent Garden,—quite delighted with the excellence of the singing, commences every evening at ten o'clock. When Mrs. P. is out of town, stay a week, and only pay a guinea for bed and breakfast. I'm always to be found on Saturday, at half-past five, at the Convivial Dinner held here.

Thursday, drop into *The Florentine Anatomical Museum*, 27, Margaret Street, Regent Street, to admire the splendid Anatomical Figures of Venus & Adonis, modelled from nature, and as large as life,

"All good *spirits* come to my *Beck*," at his Dr. Johnson's Tavern, Bolt Court, Fleet Street—where you meet excellent company—capital fare at *fair* prices—delightful singing—(commences every evening at a quarter to nine,) cigars, billiards, good beds, and an enticing bill of fare.

My head ache continuing, went into Perring's 85, Strand, and purchased one of his Patent Light Ventilating Hats—*found relief immediately*, for the price of a Doctor's fee—sorry I parted with so many; really Mr. Editor, Perring's Hats are the best medicine after all—found many fellow sufferers there.

Afterwards called at Emmett's, 27, Holborn Hill, to view his Novel Pen Maker by which any one can make a superior Pen in less than one minute—also his much improved Needle Threader, to enable Ladies, whose sight is impaired to thread their needles with the greatest ease—a most ingenious contrivance.

"Why are my eyes like Balfe's Opera of *The Maid of Artois?*" "Because they've got the *Light of Other Days* in them!" through trying the efficacy of Grimstone's Herbacious Eye Snuff—a 2s. 4d. & 1s. 3d. Canister restored my visual organs—quite a miracle—left off my spectacles.—Bought at 39, Broad-st. Bloomsbury—have a care to the inventor's signature—and that it is patronized by the Royal Family and authorized by her Majesty's Treasury on each canister.

On Saturday, I examine *Miss Linwood's* curious Needle Work, Leicester Square—just added other beautiful specimens of her art.—But I intrude—beg pardon—Your's &c.—PAUL PRY.

THEATRE ROYAL

DRURY LANE.

THIS EVENING, THE

Concerts d'Ete !

THE

Orchestra will consist of **98 Performers!**

Who will be further assist d by a

Chorus of Twenty-Six Persons.

Conductors, Mr ELIASON and Mons. JULLIEN,
Leaders, Mr R. HUGHES, & Mons. A. MALIBRAN.

SOLO PERFORMERS:

Messrs. Baumann, Barret, Collinet, Frisch, Itjen, Jarrett, Macfarlane, and Koenig.

PART I.

Overture ..... Semiramide ..... Rossini.
Quadrille .... La tete de Bronze .... Musard
Overture .... Le Serment .... C. M Von Weber
Quadrille, Lord Byron, ou le Corsair Noir, Jullien
(With Chorus,)

Grand Triumphal March, dedicated to the Queen of England, (6th Time of performance,) composed by .... .. M. Jullien

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PART II.

Sinfonia, Pastorale, ... Beethoven

Description—1st Movement; Delightful Sensations at the aspect of a beautiful country,—2nd Movement; Scene at a Rivulet.—3rd Movement; Rustic Dance,—4th Movement; Storm,—Finale, Shepherds Thanksgiving.

Valze .. Nightingale .. Variations Picolo Obligato, Composed and Performed by M. Jullien

Tarentella from the Ballet **Bellphegor** Rock Albert

Solo—Flageolet, M. COLLINET.

Overture .... Zanetta .... Auber
Valze .... Die Kosenden .... Lanner

PRICES OF ADMISSION.

To the Promenade 1s. Dress Circle 2s. 6d. Upper Boxes, 1s. 6d.

Doors Open at Half-Past Seven o'Clock, to commence at Eight precisely.

Theatre Royal, Hay-market.

This Evening, (14th Time) a New & Original Historical Tragedy, in 5 Acts, called

GLENCOE;

Or, the Fate of the Macdonalds.

New Scenery designed and painted by Mr. C. Marshall, assisted by Mr. Morris.

Time, 1689—Scene, Glencoe, and the neighbouring Bank of Lock-Leven.

Macdonald Clan.—Mac Vich Ian, Mr WEBSTER,
John Macdonald, (his eldest Son,) Mr J. WEBSTER,
Alaster (youngest son of Vich Ian,) Miss P. HORTON,
Halbert Macdonald, (Nephew of Mac Vich Ian, Son of a deceased rival Chief,) Mr MACREADY,
Henry Macdonald, .. (his Brother,) .. Mr HOWE,
Kenneth, (an old Retainer,) Mr WALDRON,
Lady Macdonald, (Mother of Halbert & Henry) Mrs WARNER,
Campbell Clan.—Captain Robert Campbell, of Glenlyon, commonly called Glenlyon, Mr PHELPS,
Lindsay....(an Officer,)....Mr WALTER LACY,
Drummond, (a Serjeant,) Mr WORRELL,
Helen Campbell, (an Orphan, protected by Lady Macdonald, Niece to Glenlyon,) Miss H. FAUCIT.

After which, (7th Time) an entirely New Farce, by Mr. Buckstone, called

A Kiss in the Dark

Mr Selim Pettibone, Mr BUCKSTONE,
Frank Fathom .....Mr J. WEBSTER,
Mary, Miss MATTLEY,
An Unknown Female .....Miss PARTRIDGE,
Mrs Pettibone, Mrs W. CLIFFORD.

To conclude with, Buckstone's Comedy of

Married Life.

Mr Coddle, Mr STRICKLAND, Mr Lynx, Mr W. LACY
Mr Dove, Mr BUCKSTONE,
Mr Younghusband .....Mr J. WEBSTER,
Mr Dismal, Mr O. SMITH,
Mrs Coddle Mrs GLOVER, Mrs Lynx, Miss CHARLES,
Mrs Dove ..... Mrs W. CLIFFORD,
Mrs Younghusband, Mrs F. MATTHEWS,
Mrs Dismal, Mrs GALLOT.

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